NFF I

STATE AWARDS FOR FILMS

1954

I NFF

MINISTRY OF INFORMATION AND BROADCASTING
GOVERNMENT OF INDIA

October 10, 1954

विश्रान्तिजननं काले नाट्यमेतन्मया कृतम् ॥
धर्म्यं यशस्यमायुष्यं हितं बुद्धिविवर्धनम् ।
लोकोपदेशजननं नाट्यमेतद्भविष्यति ॥

—श्रीभरतमुनिप्रणीते नाट्यशास्त्रे

Dramatic performance is designed to provide recreation on all occasions. The function of drama is to instruct the masses, educate the intellect, serve the cause of righteousness, besides imparting vitality to the nation, bringing it glory and furthering the welfare of the people.

—Bharata's Natyashastra

Central Commitee of Awards :

Shri Mangaldas Pakwasa (Chairman)
Shrimati Kamaladevi Chhatopadhyaya
Dr. Kalidas Nag
Prof. R. D. Sinha Dinkar
Shri B. D. Mirchandani, I.C.S.
Shri C. V. Desai
Shri S. A. Ayer

The Film in India

THE story of the Indian film from its humble beginnings to its present position in the national life is a record of steady growth. Ranked as one of the largest medium-scale industries in India, and as the third largest film industry in the world, it seems but yesterday when the Coronation Cinema, Bombay, packed to capacity, thrilled its audience with the first Indian film *Harishchandra* produced by D.G. Phalke in 1913.

In the hushed silence of the darkened hall, the audience watched a panorama from mythology unrolled before them on the screen. This was not the first time that 'moving pictures' were shown. As early as 1896 moving pictures had made their appearance in Bombay. But they were foreign productions. *Harish-Chandra* was a novel experience, not easily forgotten. Its release opened out new vistas for enterprising Indians and a new medium of mass entertainment and education was introduced, though few realised its potentialities then.

Dadasaheb Phalke was a man of talent and enterprise. His *Harishchandra* was a one-man show. Difficulty in obtaining finance and looking for a cast for his film were only some of the obstacles

A Scene from RAJA HARISH CHANDRA (1913), the first film made in India.

A Scene from
INDRA SABHA (1932)

he had to overcome. The unprecedented success of his venture was therefore a just tribute to his imagination and ability. During his 21 years in the motion picture industry, he produced nearly a hundred films—an industrial achievement of which any one may be proud, even today.

The success of *Harishchandra* attracted others and outstanding among those early pioneers were J.F. Madan of Elphinstone Bioscope Company, Calcutta, later known as Madan Theatres Ltd., and Himansu Rai, Co-Director of the *Light of Asia*, later to become famous as the founder of Bombay Talkies. Under their guidance and that of many other producers, the industry developed rapidly. And though the number of Indian films produced was small as compared with the imported ones, their importance and popularity were growing. This was realised by the Government when it passed the Indian Cinematograph Act in 1918 and nine years later, appointed a Committee to go into its problems.

The release in 1931 of the first Indian talkie, *Alam Ara*, produced by the Imperial Film Company, marked the close of the silent era and opened a new chapter in the annals of the Indian film industry.

Between 1931 and the outbreak of World War II in 1939, the industry expanded rapidly, with Bombay as the main centre of production. Several outstanding films were made during this period. Innovations in colour, cartoon film and dubbing in English were attempted. This steady progress culminated in the international recognition given to Prabhat's *Sant Tukaram* at the Fifth International Exhibition of Cinematographic Art held in Venice in 1937.

In 1938, the industry celebrated its Silver Jubilee when a Motion Picture Congress was held in Bombay.

PRESIDENT'S GOLD MEDAL
FOR THE BEST ALL-INDIA FEATURE FILM

INQUILAB (1937) directed by Debaki Bose showed the life of people after an earthquake.

World War II was a boom period for the industry. While the number of films produced increased, their quality suffered and good films were few and far between. The number of feature films continued to increase till they reached the peak figure of 289 in 1949. Thereafter there was a slight recession, and the number fell to 221 in 1951. The number of films produced subsequently has shown an increase, the figure reaching 260 in 1953.

In the post-war period there has also been a progressive increase in the production of films in regional languages. Starting with 45 in 1946 it rose to a total of 163 in 1953.

The war gave a much needed impetus to the production of factual films, for which a Government Unit was also organised. It was disbanded immediately after the war. With the achievement of independence, however, it has been revived as the Films Division under the Ministry of Information and Broadcasting.

With a weekly release of documentaries and newsreels the Film Division covers cinema theatres in all parts of the country. Recently the production programme has been increased to include films for publicity for the Five-Year Plan and arrangements have been made for their extensive exhibition in rural areas. Films are made in Hindi and the regional languages, besides in English. Apart from the films produced by the Division's own units, suitable films are also obtained from private producers. The documentaries and newsreels have steadily gained appreciation both in India and abroad.

Since the days of the Indian Cinematograph Act of 1918 a system of provincial censorship of films had been in force. With a view to bringing uniformity, the Government in 1951 established a Central Board of Film Censors with its headquarters in Bombay and Regional Offices at Calcutta and Madras. The system of classifying films into two groups and giving them a "U

Certificate for unrestricted exhibition, or an "A" Certificate for exhibition to adults only has also been introduced.

In 1949, a Film Enquiry Committee was appointed by the Government of India. The various recommendations of the Committee have been considered and it is proposed to establish a National Film Board with a Film Production Bureau, a Film Institute and the Censorship Organisation as its constituent units. The Film Production Bureau is designed to give advice and guidance in regard to the selection of themes, treatment of the subject, the scenario, settings, costumes, music, etc. In the Film Institute, provision is to be made for training in the various technical departments and for research into problems of common concern and interest to the industry. It is also proposed to make suitable grants for educational films and children's films. It is considered that the best method of handling children's films would be to form a society under the Societies' Registration Act for which steps have already been taken. Such a society can arrange to produce original films and prepare suitable children's versions of available films.

State Awards for films have been instituted on the basis of the recommendation of the Film Enquiry Committee, in order to

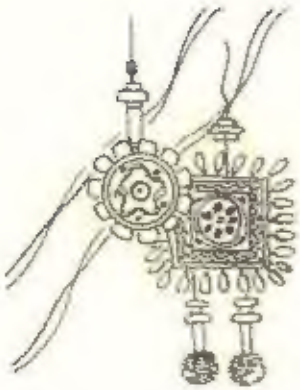
A scene from DUNIYA NA MANE (1937) directed by V. Shantaram

encourage the production of films of a high aesthetic and technical standard and educational and cultural value. Awards have been announced for the best feature film as well as the best documentary and the best film for children. In subsequent years there will also be Regional Awards for feature films.

The Indian film has travelled a long way on the road to technical progress. There are signs that the industry is making efforts to realise its responsibilities towards new India after independence. It is hoped that with the co-operation of all concerned and by common endeavour the Indian film will increasingly fulfil its true role as one of the most powerful media for the expression of all that is best in India's tradition and culture.

A Scene from BHAGVAN SHRI KRISHNA CHAITANYA

PRESIDENT'S GOLD MEDAL
FOR THE BEST DOCUMENTARY FILM



Progra

October 10

5 p.m. **PRESENTATION O**
National Th

1. National Anthem.
2. Introductory speech
Broadcasting.
3. Presentation of repo
by Shri Mangaldas
4. The President's Add
5. Presentation of the N
6. Speech of thanks on
7. Exhibition of State A

INTE

8. Exhibition of the St

October 11

8-30 a.m. **SYMPOSIUM "CHILD**
Films Division
Q
Shri R. R. Diwaka

Participants :

2. Premiere of two doc
3. Exhibition of the fil

5-30 p.m. **RECEPTION BY MIN**
BROADCASTIN

me

E' PRESIDENT'S GOLD MEDAL
Laboratory Auditorium

B. V. Keskar, Minister for Information and

he work of the Central Committee of Awards,
a.

and Certificates of Merit by the President
of the film industry.
documentary

ar feature film.

FILMS"
orium

preside.

K. Atre
. Subramaniam
I. V. Krishnaswamy
S. Bhawnagary

ies of the Films Division
laghar".

OF INFORMATION AND
Rashtrapati Bhavan

PR ME MIN.STER'S GOLD MEDAL
FOR THE BEST CHILDRENS' FILM

Award Films

PRESIDENT'S GOLD MEDAL FOR THE ALL INDIA BEST FEATURE FILM :

SHYAMCHI-AAI (*Marathi*) Produced and Directed by Shri P.K. Atre.

Story SANE GURUJI, *Scenario* ACHARYA ATRE *Music* VASANT DESAI, *Camera* R M RELE, *Sound* , NAYAR , *Songs* P K ATRE AND PROF V BHAT, *Editing* NARAYAN RAO, *Cast* VANAMALA MADHAV WAZE, BABURAO PENDHARKER, SUMATE GUPTE AND SARASWATI BODAS

SHYAMCHI-AAI (Shyam's mother) is a story of how a Hindu child was trained by his mother in the cultural atmosphere of his family The message of the film is that it is the home that is really the place of education The picture shifts the emphasis from school to home, where the personality of the child is gradually built up under the benevolent love of his parents

In the film the entire process of Shyam's moral and intellectual development under the loving care and discriminate guidance of his parents is depicted Shyam is by nature a boisterous and

A scene from the Award winning picture SHYAMCHI AAI. President's Medal

Another Scene from SHYAMCHI AAI

impetuous child. His mother skilfully canalises his energy and inculcates in his mind the spirit of service and sacrifice.

The picture is based upon the classic of the late Sane Guruji and is produced and directed by Acharya Atre a veteran educationist and litterateur of Maharashtra.

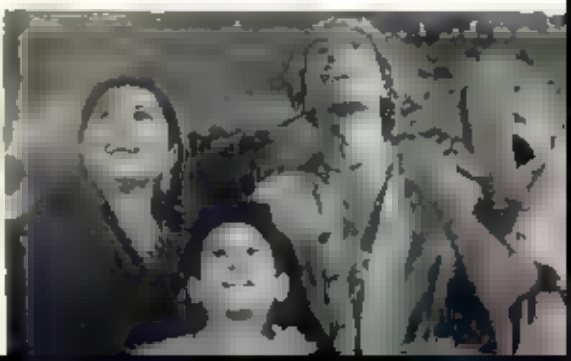
CERTIFICATE OF MERIT (FEATURE FILM)

DO BIGHA ZAMIN (*Hindi*) Produced and Directed by Bimal Roy

Music and Story SALIL CHOUDHURY *Camera* KAMAL BOSE *Sound* ESSA M SERTWALA, *Lyrics* SHAILENDRA, *Editing and Scenario* HARISHIKESH MUKERJEE *Songs Recording* ISHAN GHOSH, *Cast* BALRAJ SAHN, NIRUPA ROY RATTAN KUMAR, JAGDIP.

This is a story of the love of a peasant for his land. Shambhu's land is wanted by a zamindar to build a factory and when Shambhu refuses to sell it he is faced with a demand to settle the zamindar's dues within three months. Determined not to sell his land Shambhu goes to Calcutta to raise money by hard labour. He starts paying a rickshaw while his son turns a

A Scene from DO BIGHA ZAMIN



shoeblack In the village his wife works for a construction company Just when Shambhu is on the path of success he meets with an accident The son calls his mother to the city There they meet with more misfortunes and when frustrated return to the village only to find the factory already in the process of construction

CERTIFICATE OF MERIT (FEATURE FILM)

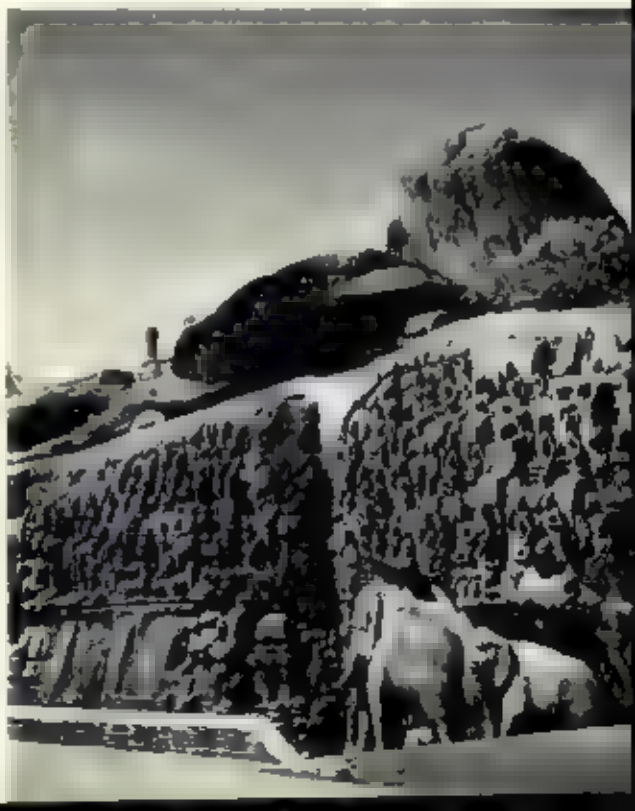
BHAGAVAN SRI KRISHNA CHAITANYA (*Bengali*) Produced and Directed by Debaki Kumar Bose.

Camera BISHU CHAKRAVARTI, *Music* KAMALDAS GUPTA *Sound* LOKAN BOSE, *Editing* GOVERDHAN ADHIKARI, *Cast* BASANT CHOWDERY SUCHETA SEN ANIMA GUPTA, PAHARI SANYAL

The film depicts the life of Sri Krishna Chaitanya and vividly brings out the significance of the advent of Vaishnavism It shows the conflict between a simple religion for the masses of devotion and faith in God and a religion of ritual by sacerdotal organisations for the classes and the renaissance brought about by the Bhakti cult in ministering to the common people and preaching equality for all

Sri Chaitanya or Nimai as he was called in his childhood was born in Nabadwip While he goes to Gaya to perform a sacred ceremony the Vaishnavas of Nabadwip are harassed by the powers that be as well as the Brahmins and are forbidden even to utter the name of the Lord Krishna in the streets On his return Nimai is completely changed in

[illegible] Nabadwip an example of the present [illegible]



mood and demeanour and decides to join the Vaishnavas.

PRESIDENT'S GOLD MEDAL FOR THE BEST DOCUMENTARY FILM : MAHABALIPURAM

Produced By Films Division ; Directed by Jagat Murari

A still from KHELAGHAR

One of the most outstanding examples of the art of rock-cut temples in South India is presented in all its architectural grandeur in this documentary. Intimate studies of the *raths* and shrines which highlight this short film bring to life vividly a great and ancient culture.

CERTIFICATE OF MERIT (DOCUMENTARY)

HOLY HIMALAYAS

Produced by Films Division ; Directed by K.L. Khandpur

This documentary presents the story of a pilgrimage to Badrinath and Kedarnath and takes the audience far from the madding crowd through picturesque routes to these hallowed shrines.

CERTIFICATE OF MERIT (DOCUMENTARY)

TREE OF WEALTH

Produced by Information Films of India ; Directed by A. Baskar Rao

The cocoanut palm provides the countryside on the west coast with a living and not a single portion of the tree or its fruit is wasted. The numerous uses of the cocoanut palm are demonstrated against a setting of placid lakes and canals.

CHILDREN'S FILM: CERTIFICATE OF MERIT

KHELA GHAR (*Bengali*) : Produced by Aurora Films :

The story of this picture opens with the close-up of a gaily decorated and brilliantly lit toy shop window. Various dolls, toys, lanterns and festoons are seen through the window glass. Outside gazing in wonder is a small orphan boy, who he is driven away by the shop owner.

A still from
HOLY HIMALAYAS

But when the shop is closed the little boy returns to feast his eyes on the toys displayed. He falls asleep there and in his dreams is transported to a land where the Old-Man-Doll befriends him.

The dream continues and the boy goes through many strange places and stranger experiences.

(None of the entries in the Children's film section was felt by the Central Committee of Awards to be of a high enough standard for the award of the Prime Minister's Gold Medal).

★

State of the Industry

FACTS AND FIGURES AT A GLANCE

Number of Producers	...	300
Number of Studios	...	65
Number of Distributors	...	600
Number of Cinemas	..	3,500
Estimated Investment	...	Rs. 42 crores
Gross Annual Income	...	Rs. 25 crores
Number of persons employed in various sectors of the industry	...	1 lakh
Average annual number of productions (based on last three years' statistics)	...	238
Annual attendance at cinemas	...	60 crores

(The above figures are approximate)